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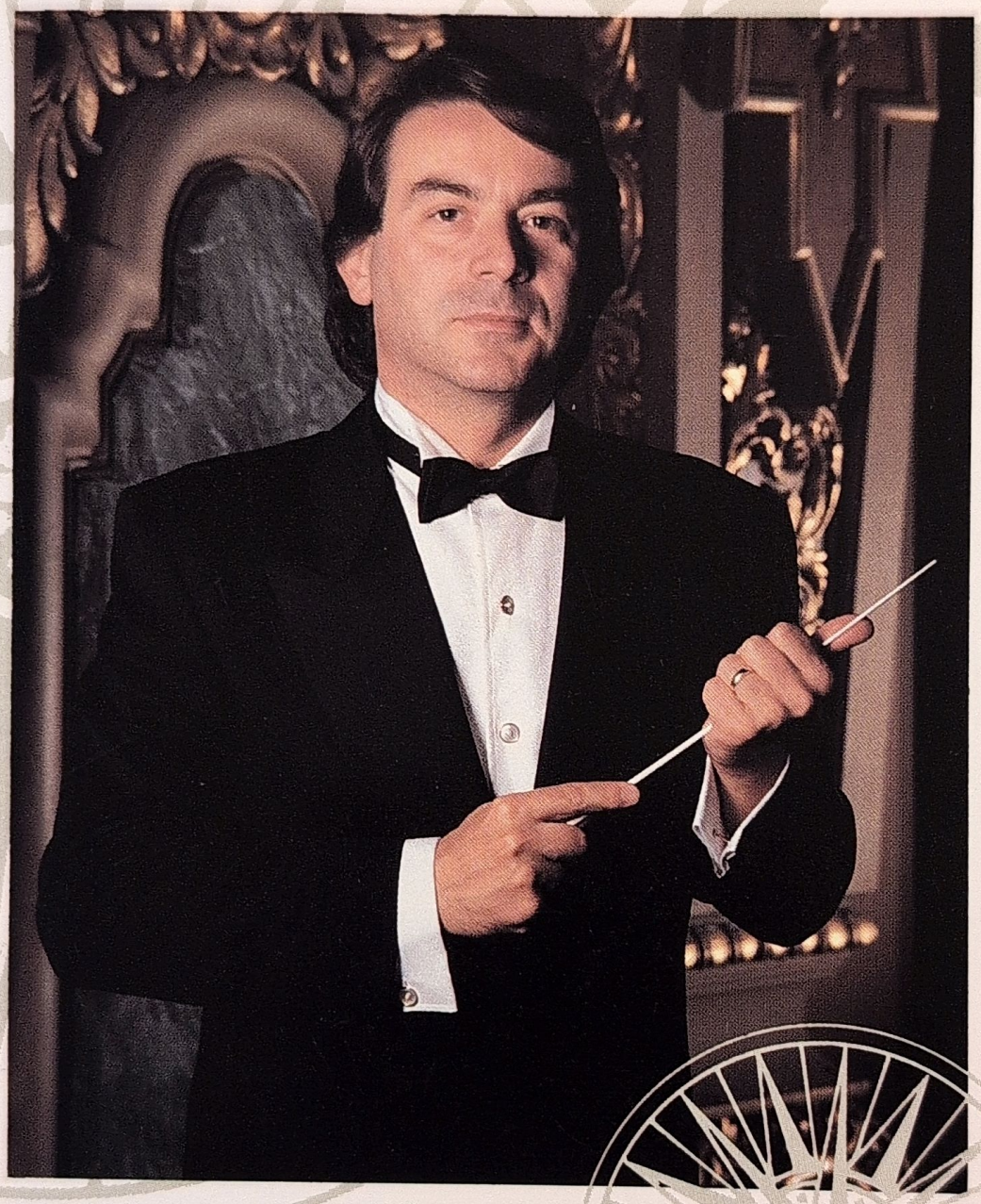

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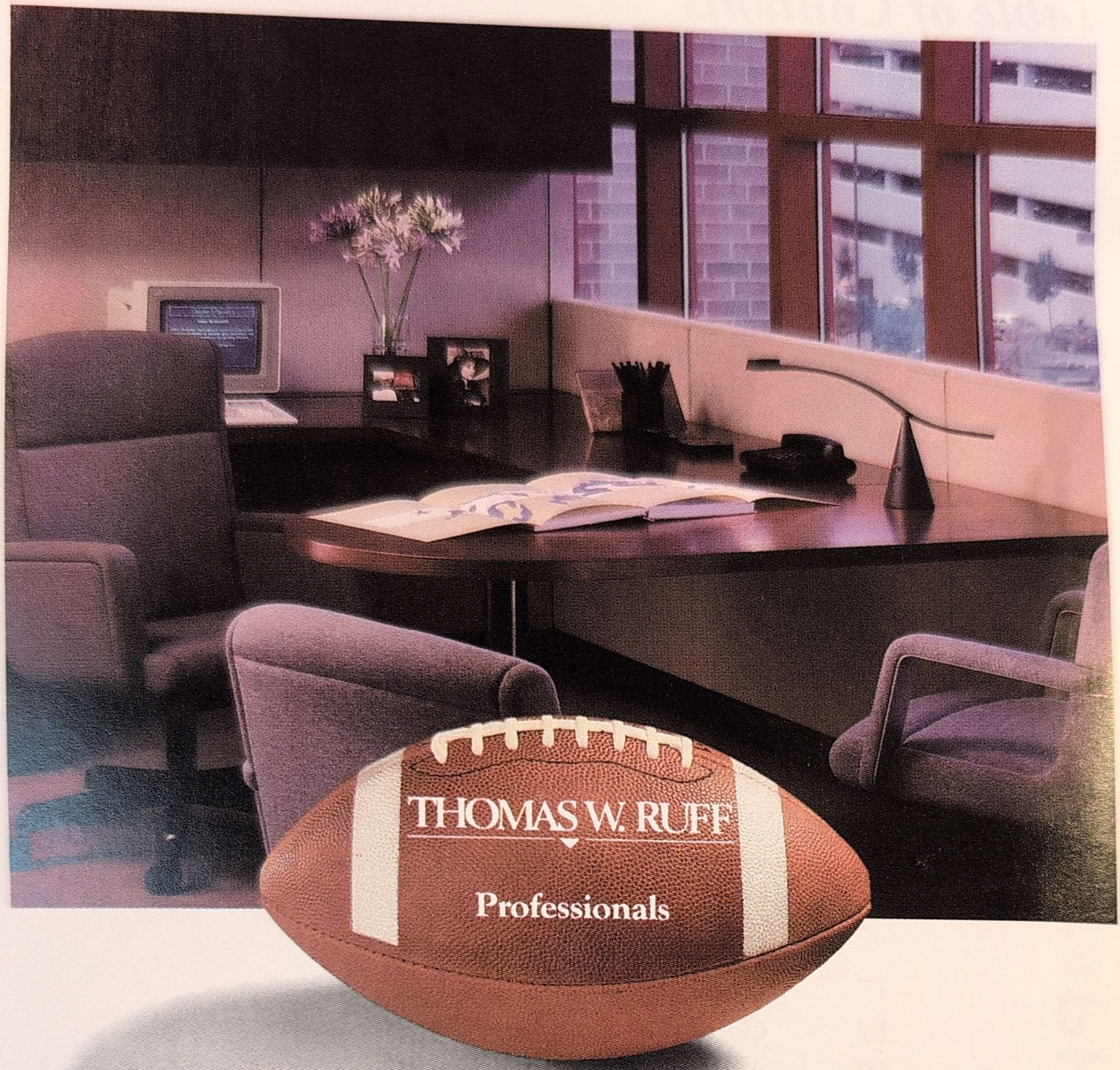

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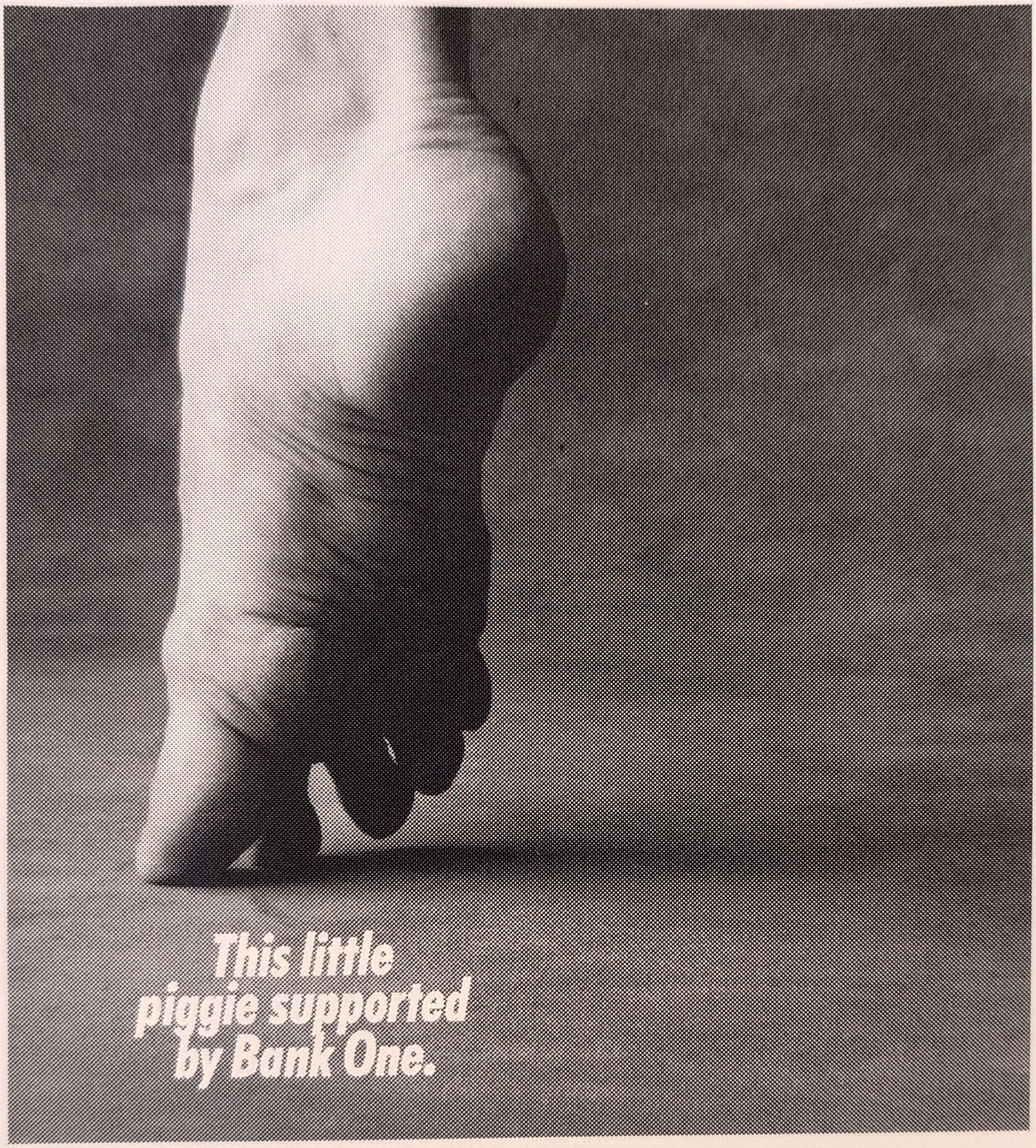

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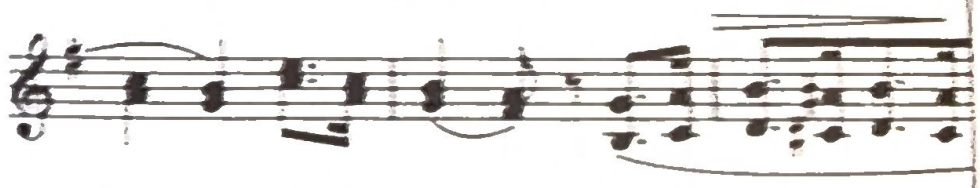

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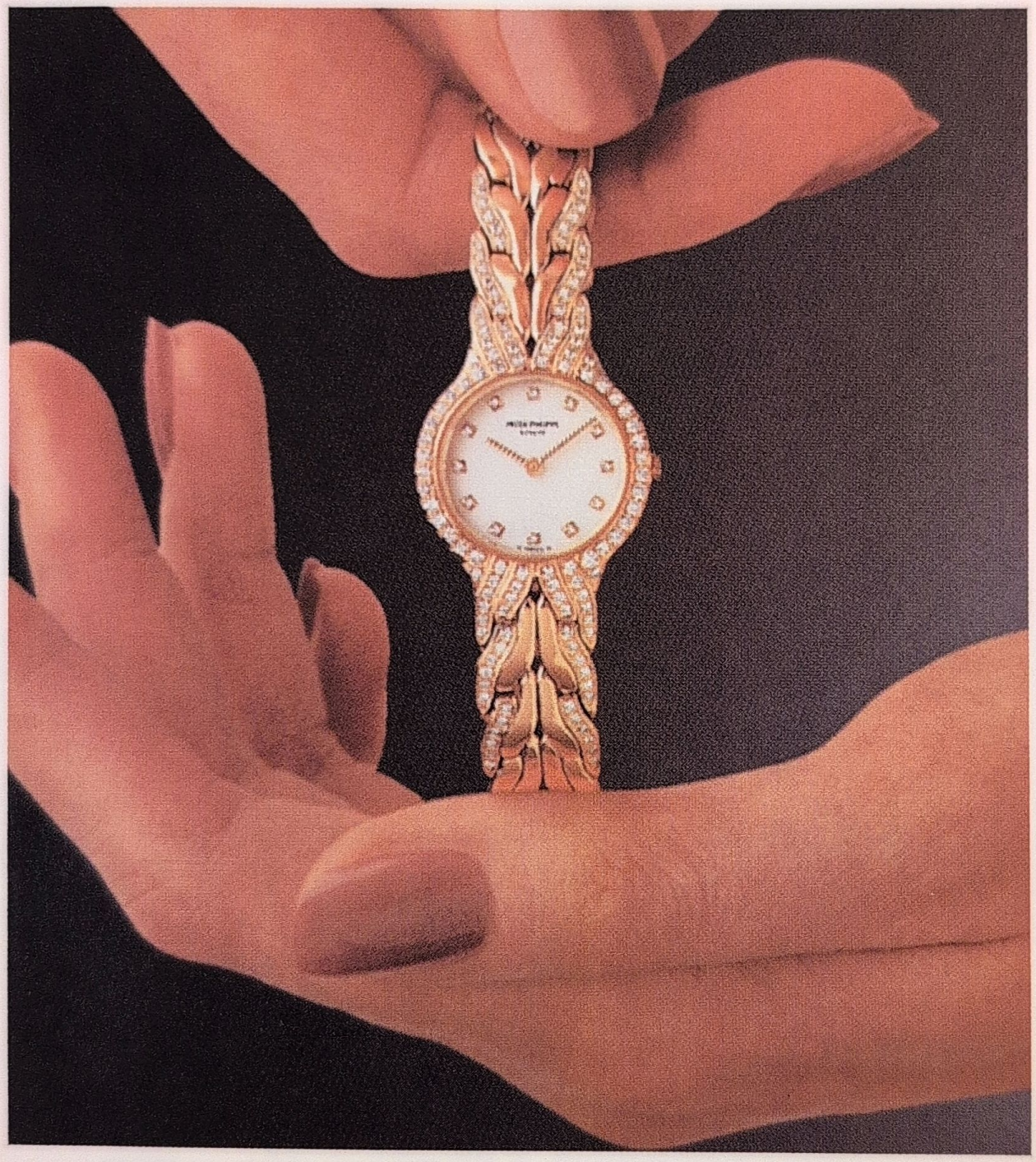

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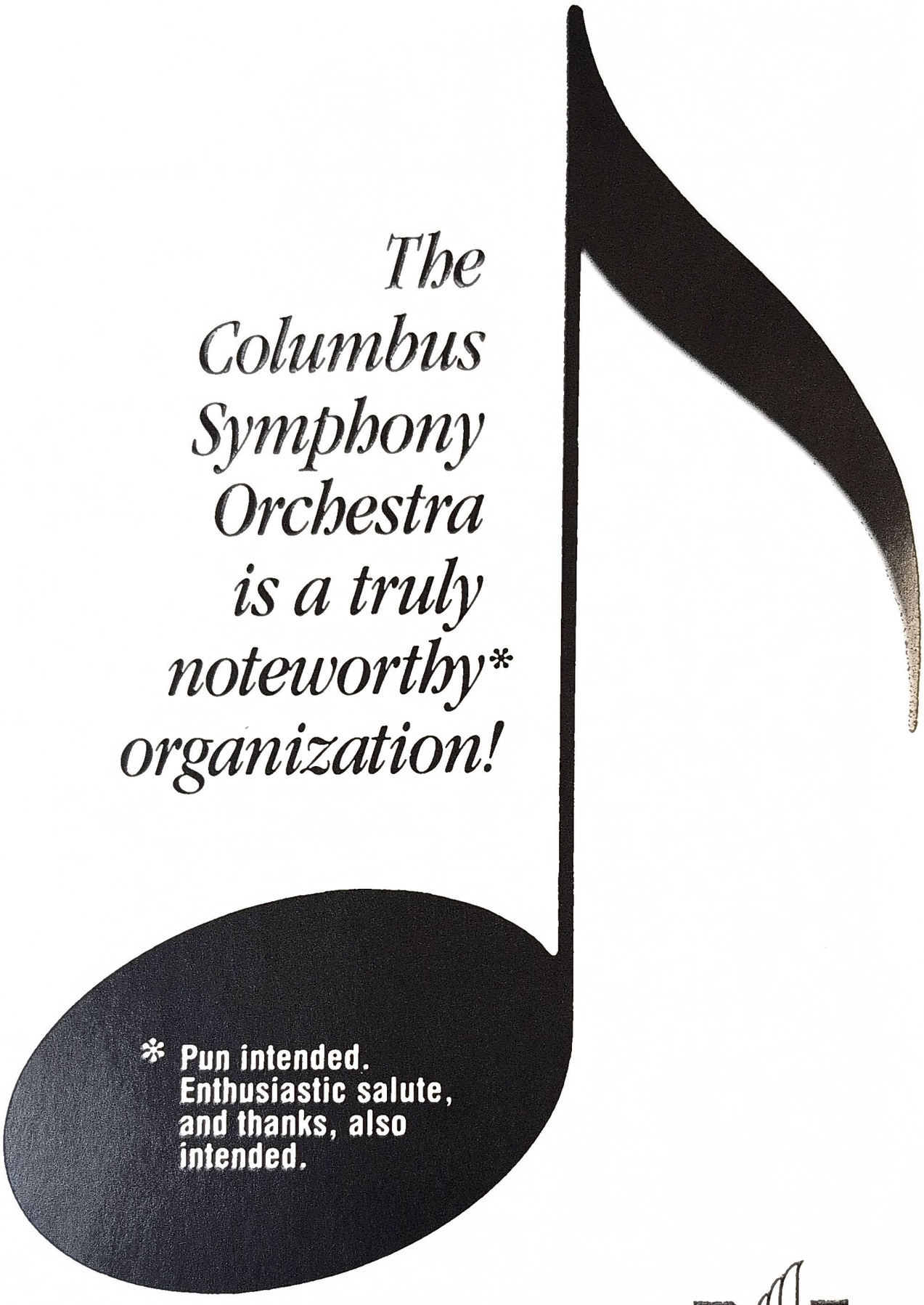

* Pun intended. Enthusiastic salute, and thanks, also intended.

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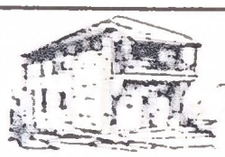

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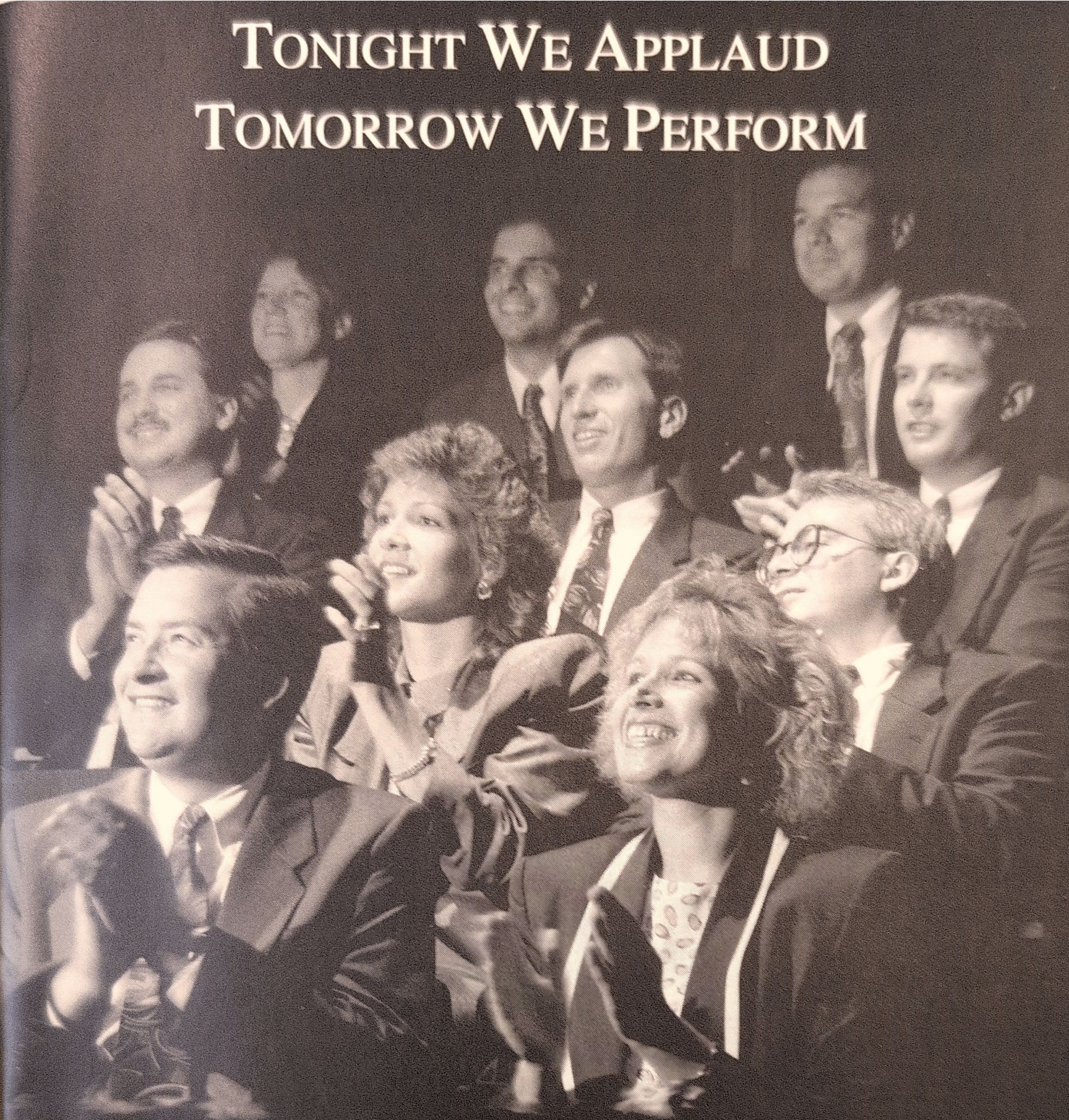

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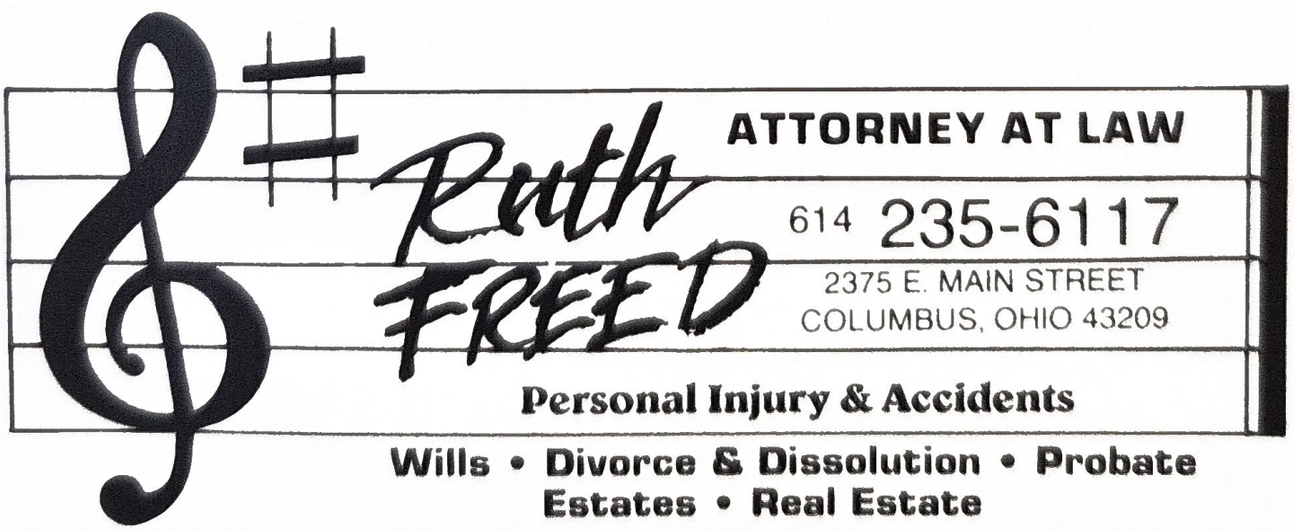

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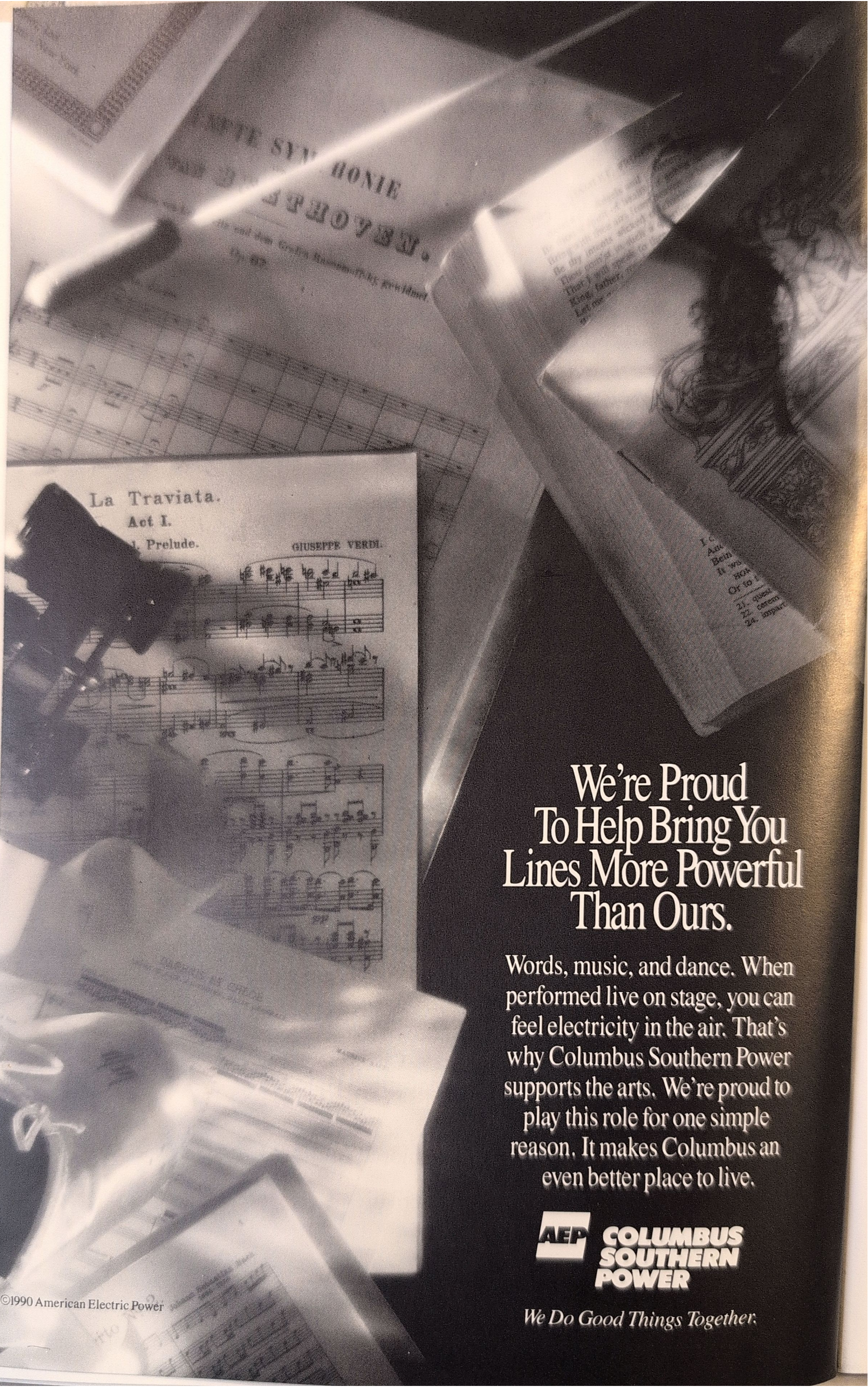

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Columbus Symphony Orchestra
Music Director Alessandro Siciliani
Forty-second season 1992-93

February 26 and 27, 1993
Ohio Theatre - 8 p.m.

Alessandro Siciliani, conductor
Gene Standley, horn

HAYDN — Symphony No. 96 in D major, "Miracle"
- Adagio-Allegro
- Andante
- Menuet: Allegretto
- Vivace

MOZART — Concerto No. 2 in E-flat for Horn and Orchestra,K. 417
- Allegro maestoso
- Andante
- Rondo

intermission

BEETHOVEN — Symphony No. 4 in B-flat major, Op. 60
- Adagio-Allegro Vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

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Program and artists subject to change

Alessandro Siciliani

Music Director

Alessandro Siciliani has distinguished himself as a brilliant conductor, equally at home in the concert hall and the opera house. In June, 1991 he was appointed music director of the Columbus Symphony Orchestra beginning with the 1992-93 season.

The Washington Times called Siciliani "an immensely gifted young conductor who had the audience cheering." His conducting appearances with the Pittsburgh Symphony and the National Symphony resulted in immediate re-engagements. Internationally he has appeared with symphony orchestras throughout the world, including Munich, Köln Dresden, Stockholm, Goteborg, Hong Kong and Ottawa. He has also led the radio orchestras of Sofia, Warsaw, Crakow, Prague, and Bratislava.

After Mr. Siciliani's Metropolitan Opera debut conducting a revival of *Cavalleria Rusticana* and *Pagliacci*, the *New York Times* music critic John Rockwell declared him "the Lorin Maazel of opera conductors." In recent seasons he has also led the New York City Opera, Opera Company of Philadelphia, New Orleans Opera and Kentucky Opera. He conducted the New York City Opera's revival of *La Rondine*, which was televised nationwide, and also the American premiere of Schubert's *Fierrabras*. In addition he has conducted in Barcelona, Marseille, Nice, Avignon, and Liege.

Alessandro Siciliani has participated in many important festivals including Schleswig-Holstein, Panatenee Pompeiane, Printemps Festival of Praha, Spring Festival in Saratoga Springs, and the Sagra Musicale Umbra. Since 1988 he has been principal guest conductor of the Orchestra of Teatro Colon in Buenos Aires, and the Teatro Municipal of Sao Paolo.

Born in Florence, Italy, Alessandro Siciliani studied at the Giuseppe Verdi Milano Conservatory and at Santa Cecilia in Rome. He graduated with highest honors in piano, composition and conducting. His conducting studies were with the legendary Franco Ferrara. Maestro Siciliani is also a prolific composer whose works include symphonic works, a *Cantata for Soloists, Choir and 18 Instruments*, the ballet *L'Amour Peintre* inspired by Moliere, and the oratorio *Giona*.

Alessandro Siciliani is married to soprano Elizabeth Holleque and they have a one year old son, Giacomo Francesco.

Gene Standley

Principal Horn

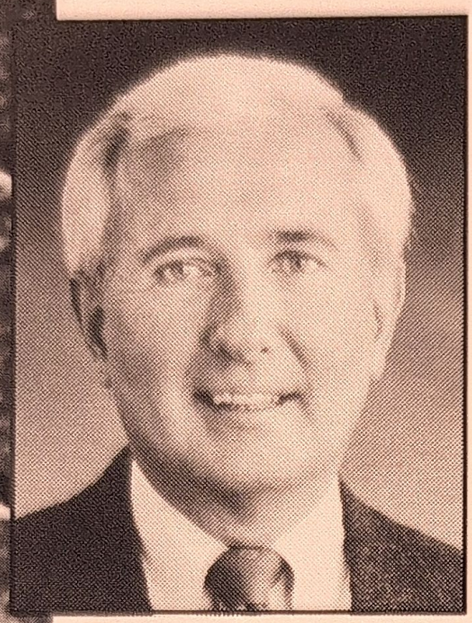
Gene Standley, who joined the Columbus Symphony Orchestra as principal horn in 1990, was born in Pittsburgh, Pennsylvania. His parents, Forrest and Patricia Standley, both deceased, played principal and second horn, respectively, with the Pittsburgh Symphony Orchestra from 1949 to 1964. Forrest Standley was a renowned horn teacher. Many of his students currently play principal positions in major symphony orchestras, including Atlanta, Denver, Chicago and New York City.

Mr. Standley won various awards during his high school years. At age eighteen, he played solo with the Pittsburgh Symphony's Young People's Concerts. That same year, he was invited to attend The Curtis Institute of Music in Philadelphia, Pennsylvania, where he studied horn with Mason Jones, principal horn with the Philadelphia Orchestra.

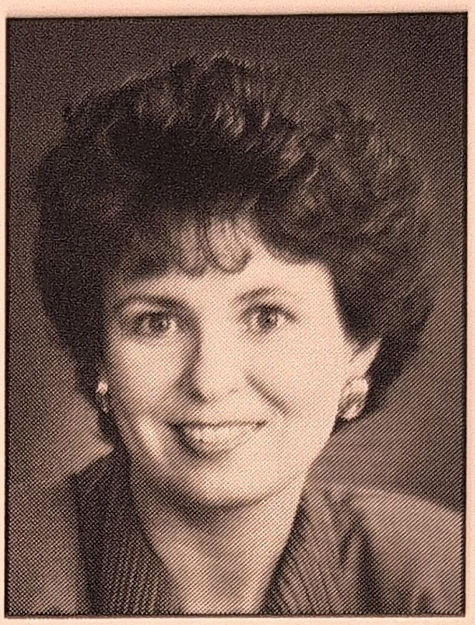
During the 1980's, Mr. Standley performed, recorded, and toured regularly with the Philadelphia Orchestra, under Music Director Riccardo Muti. Occasionally, when time permits, he still plays concerts with them. On February 20, 1993, he married Julie Grayson, a violinist with the Philadelphia Orchestra.

Last summer, he toured with the Pittsburgh Symphony Orchestra to Spain, Switzerland, and Italy, under Music Director Lorin Maazel. This coming June, he will join them on their tour to South America.

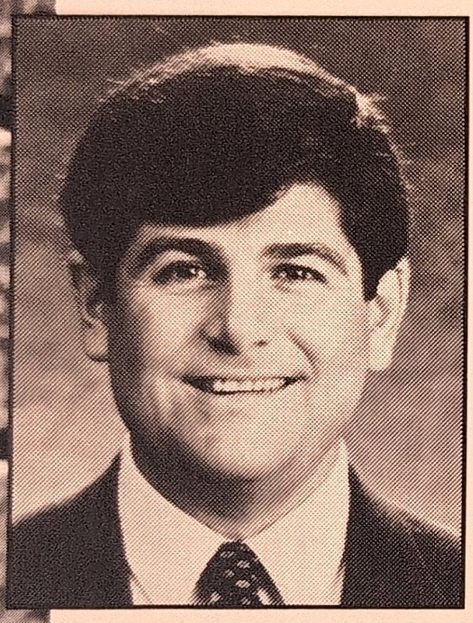
Mr. Standley plays on a special instrument for the Mozart Concerto. It is a yellow brass Alexander made in Mainz, Germany. Alexander horns have been used by well known soloists such as Dennis Brain, Alan Civil, and Hermann Bauman.



Doug Adair



Colleen Marshall



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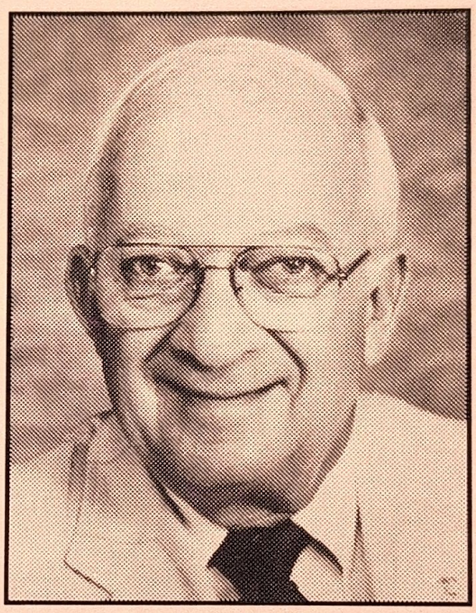

Jimmy Crum

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Notes on the Program

by John Judson McGrody

Symphony No. 96 in D major, "Miracle"
Franz Joseph Haydn
Born March 31, 1732, Rohrau, Austria
Died May 31, 1809, Vienna

This is one of Haydn's London symphonies, his last dozen all written for the London impresario Peter Salomon and first played during Haydn's visits there in 1791-2 and 1794-5. According to legend, it was at this symphony's premiere on March 11, 1796, that a captivated audience rushed forward to congratulate its composer, whereupon a huge chandelier collapsed onto their vacant seats, hence the nickname "Miracle." (According to research, this really happened on February 2, 1795, with his Symphony No. 102, but the nickname won deserved popularity for No. 96. Perhaps someday it will do the same for No. 102.)

A special treat in this symphony is in the Andante second movement: a concerto grosso episode resembling those from his early symphonies. Here, the orchestra divides into a *concertino* ensemble of two solo violins and winds against a *ripieno* of strings and horns. Perhaps this is Haydn's tribute to the traditional tastes of London where music by the Baroque masters had remained in fashion.

Horn Concerto No. 2 in E-flat, K. 417
Wolfgang Amadeus Mozart
Born January 27, 1756, Salzburg
Died December 5, 1791, Vienna

To a former child prodigy, a mid-life crisis can come early. So it was in 1781 when jaded, well-traveled Mozart, age 25, found life at the Archbishop of Salzburg's court severely repressive. Soon he engineered his dismissal by the "*Erzlümmel,*" the "Archboor," to seek his fortune in Vienna. There he found his old friend Ignatz Leutgeb, a former member of the Salzburg orchestra, running a wine and cheese shop but still playing the horn quite well. For Leutgeb he wrote his Horn Quintet, K. 407, and he meant to compose six horn concertos, though he finished only three.

While musicologists debate over the chronology and sequencing of the concertos and various fragments, the manuscript of this concerto reads "Vienna, May 27, 1783." It also reads, "Wolfgang Amade Mozart took pity on that ass, ox and fool of a Leutgeb," implying that Mozart knew how good his concerto was.

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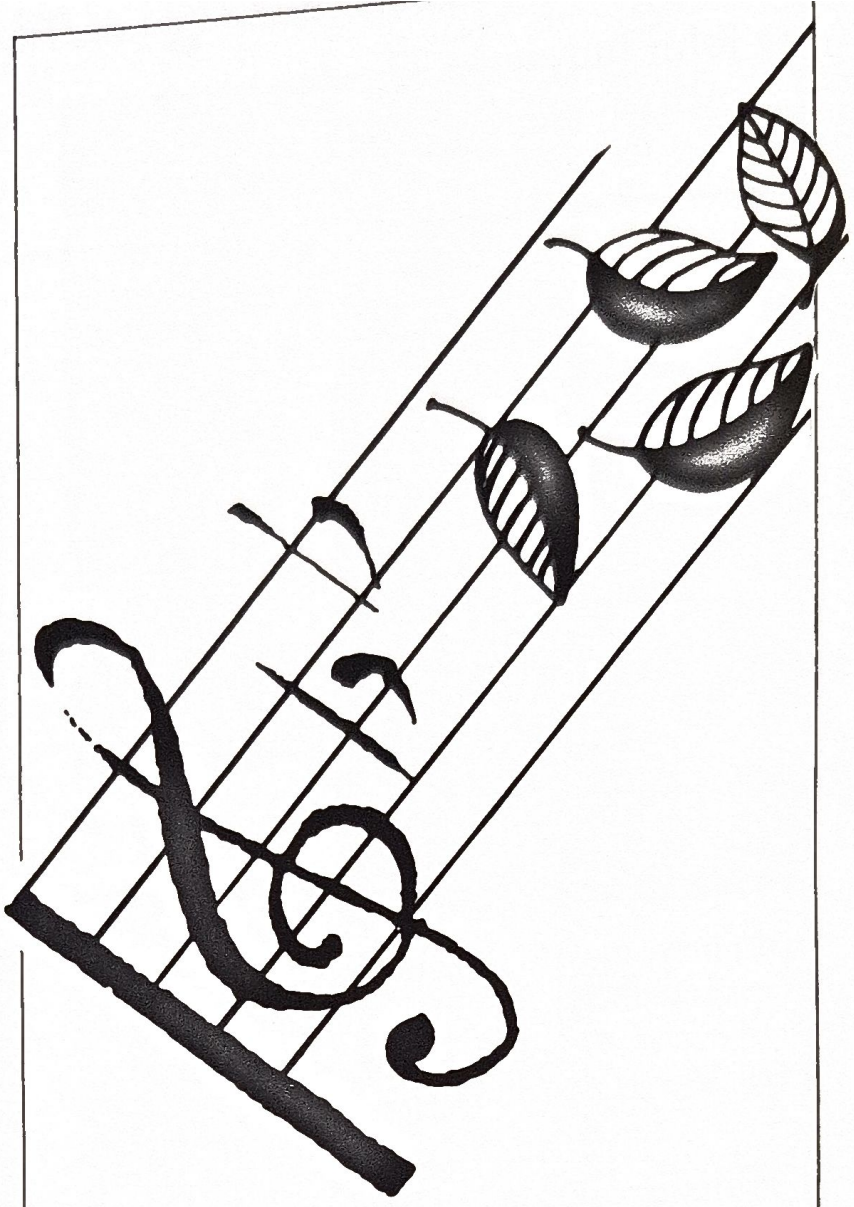

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Symphony No. 4 in B-flat major, Op. 60
Ludwig van Beethoven
Born December 17, 1770, Bonn
Died March 26, 1827, Vienna

Granted, Beethoven's nine symphonies are the greatest symphonies ever written by anyone. No one argues with that. But somewhere in the 19th century, people began quibbling over which ones are greater than the others, and it became fashionable to regard the odd-numbered ones as greater than the even-numbered ones.

If a symphony's greatness is measured by how many rules it breaks and how many paroxysms of excitement it causes in the listener, this theory holds true. Beethoven's even-numbered symphonies are, indeed, better behaved, more traditional, more in keeping with the Classical era customs of Haydn and Mozart. Yet for all the rules that aren't broken, there are many rules cleverly, gracefully bent. His Fourth Symphony is a fine example.

Sandwiched between the thundering heroics of his Third Symphony, the *Eroica*, and Fate's hammering at the door in his mighty Fifth is his witty Fourth, not nearly as monumental, but just as well-built. Robert Schumann once described it as "a slim Greek maiden between two Norse giants." This symphony is especially unpredictable, even for Beethoven, who was always a master of musical surprises. There are rapid changes of mood and meter, deceptive pseudo-endings and make-believe re-starts, real endings where we might have expected more, seemingly inexhaustible sunshine sometimes interrupted by sudden storms from clouds which disappear as quickly as they form.

Unlike its epic neighbor symphonies, Nos. 3 and 5, No. 4 begins with a slow, Classical-style introduction. Mysterious, brooding and full of tension, it leads us to believe something dreadful may happen, but when the Allegro vivace begins, spirits are very high.

"Romantic" is the word always used to describe the Adagio second movement, perhaps another offering to "Beethoven's Immortal Beloved," intended recipient of the famous, incoherent love letters found in his desk after his death.

Beethoven called the Allegro vivace third movement a Menuet, but it's really more of a scherzo, a spoof of the old minuet-and-trio form.

For sheer energy, the Allegro ma non troppo finale has few rivals in the symphonic repertoire, though near the end, it sounds as if it's simply worn itself out, as if it's ready to tuck itself in for the night. After one brief, reflective yawn, it takes one deep, final breath... and ends in even higher spirits than it began.

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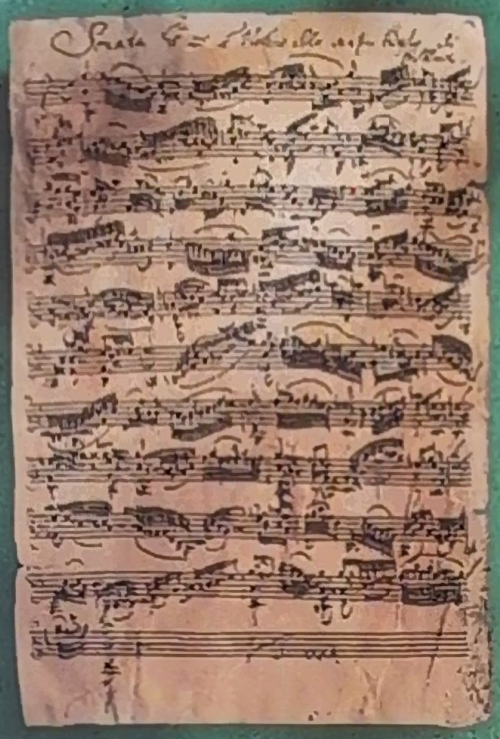

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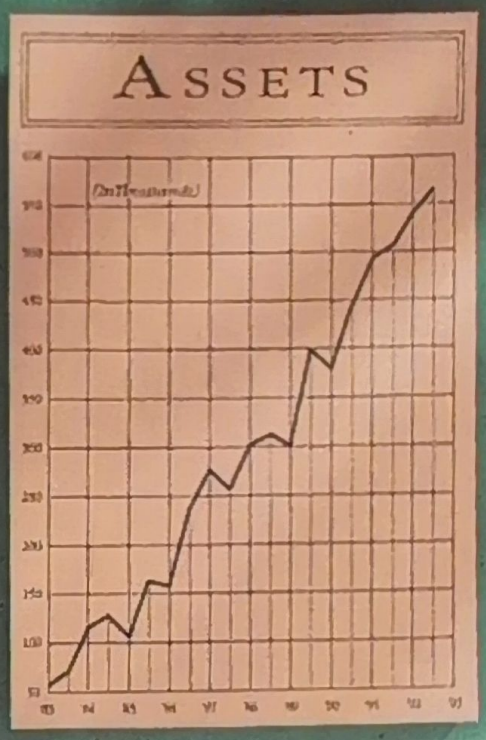

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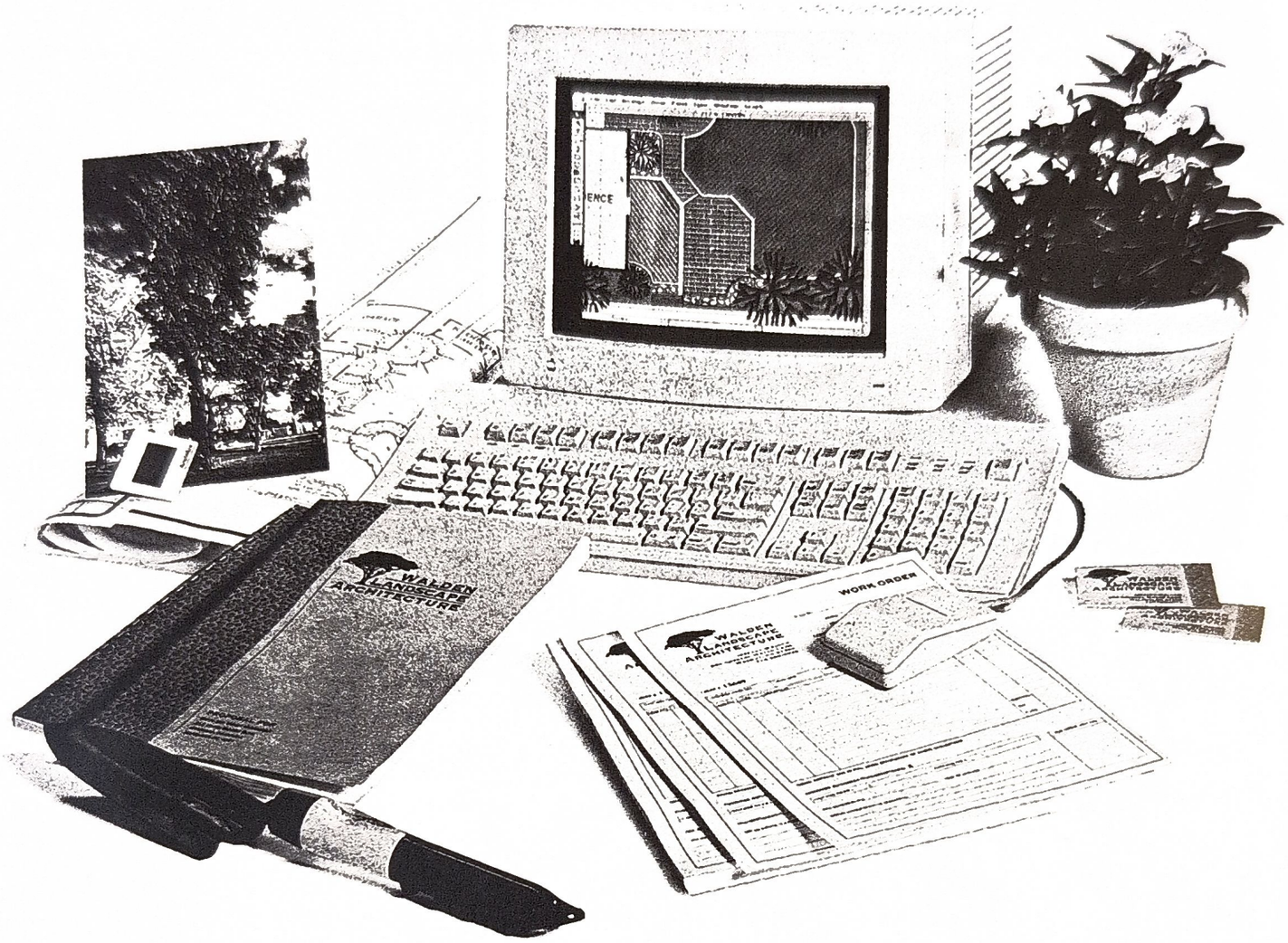

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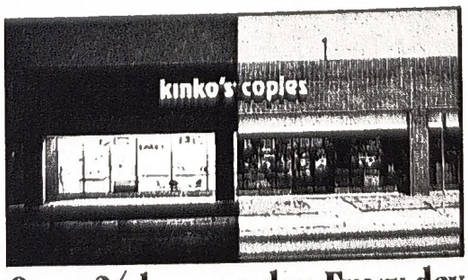

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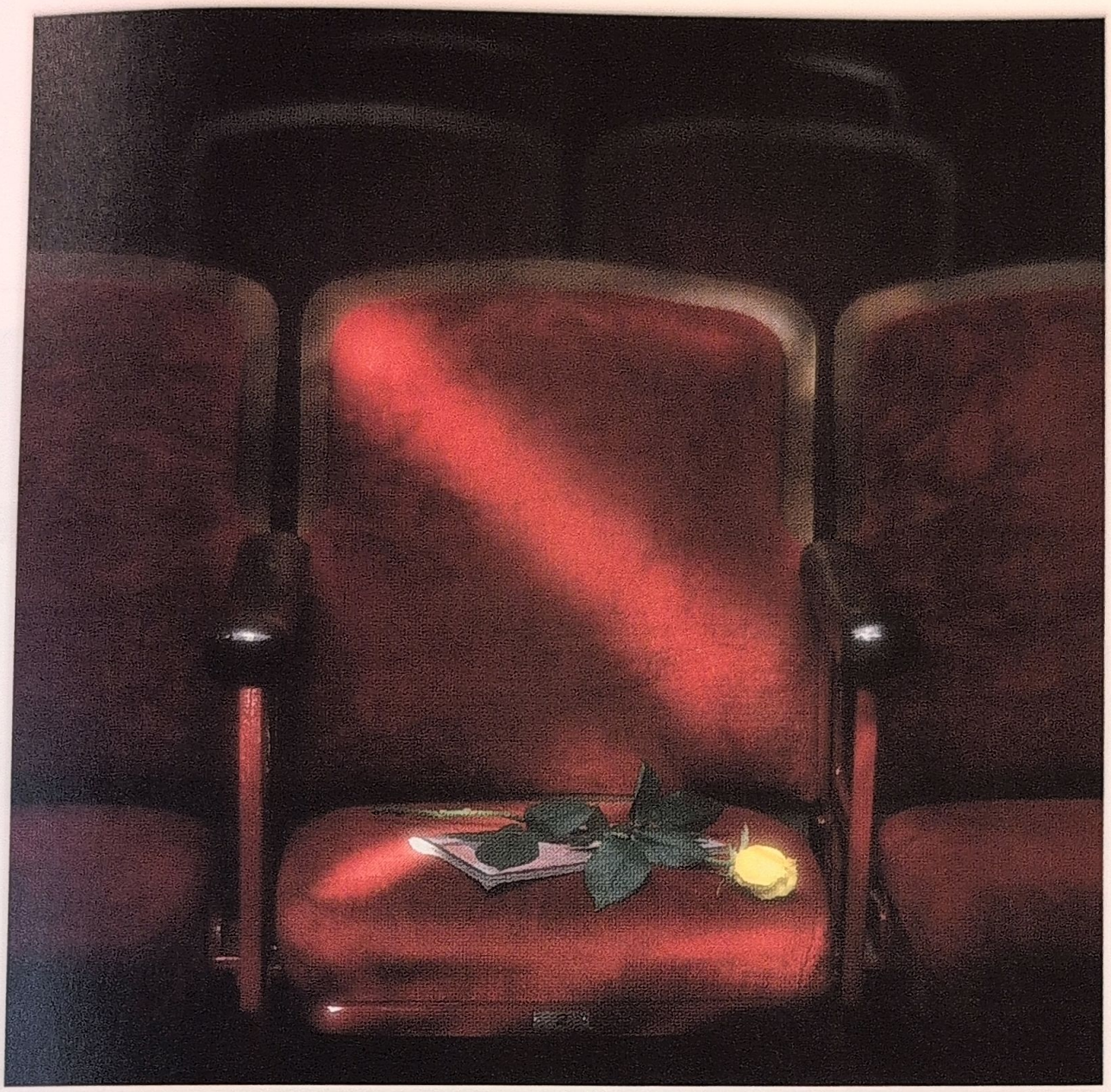

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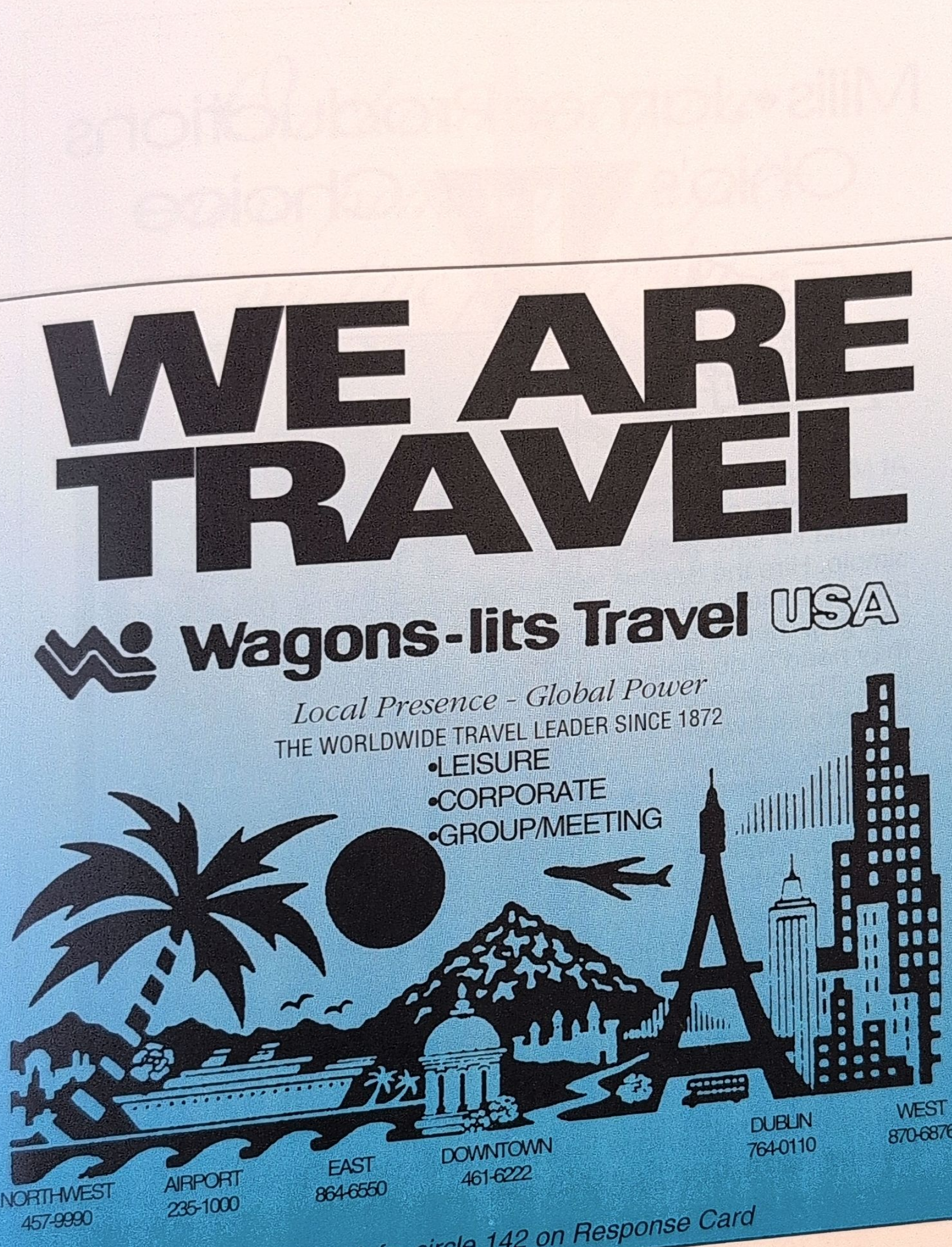

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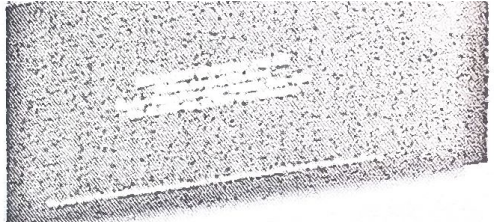

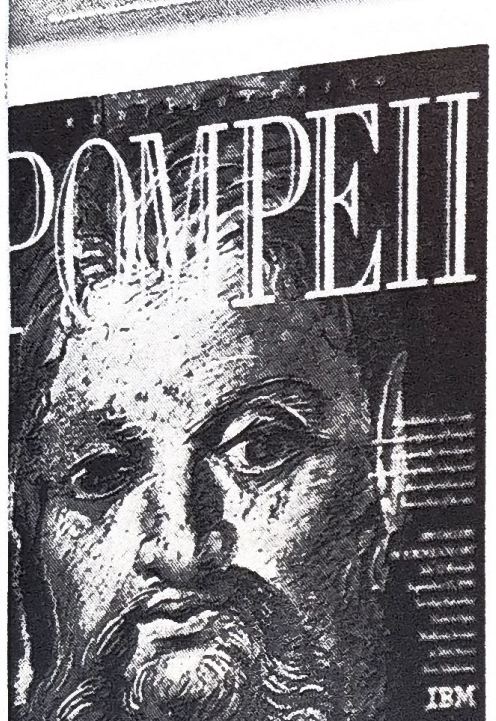

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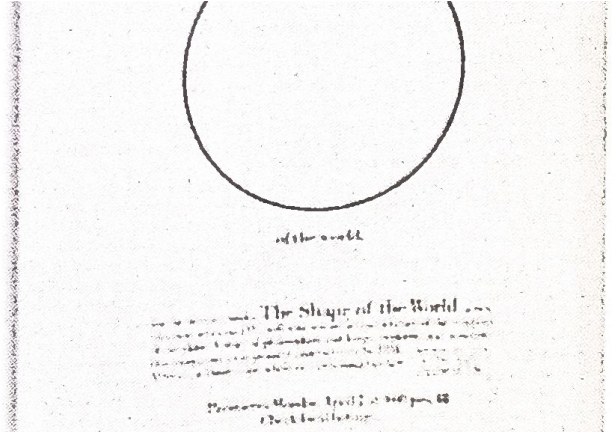

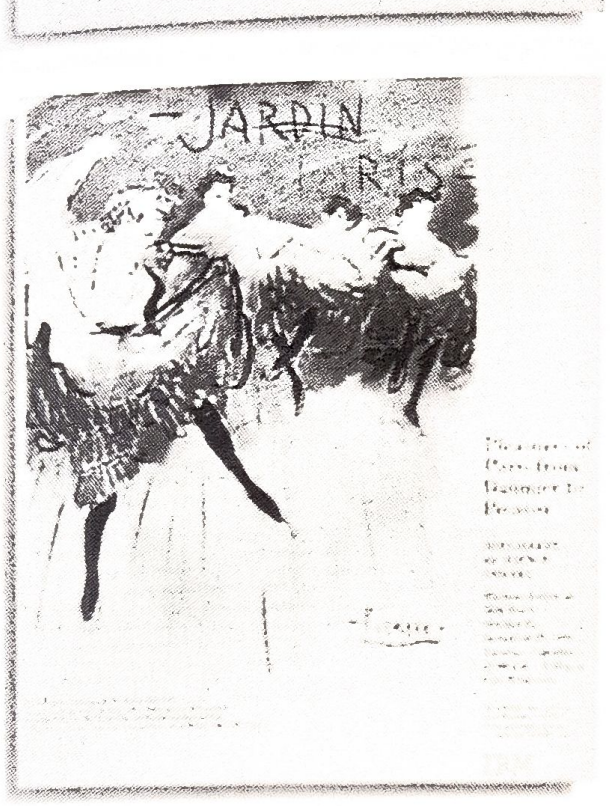

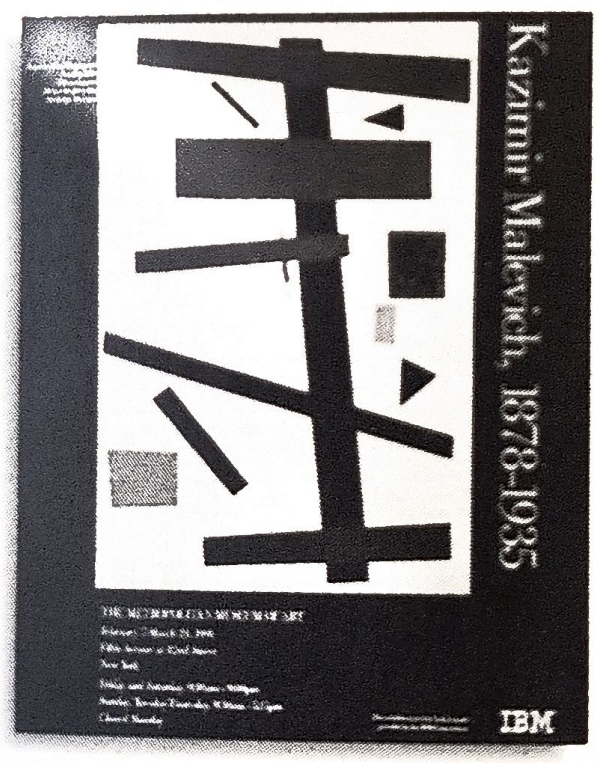

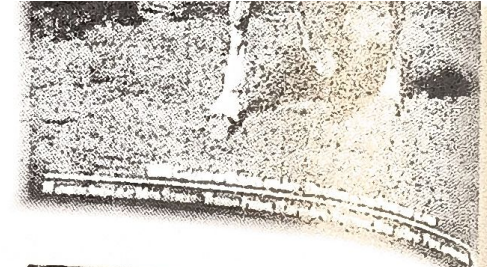

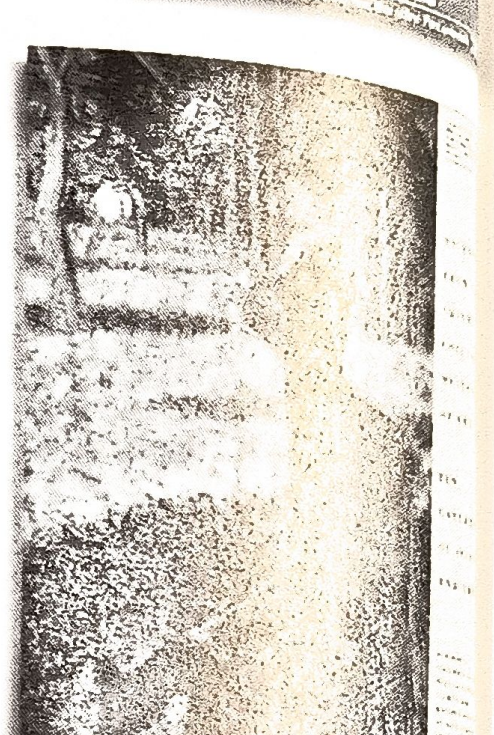

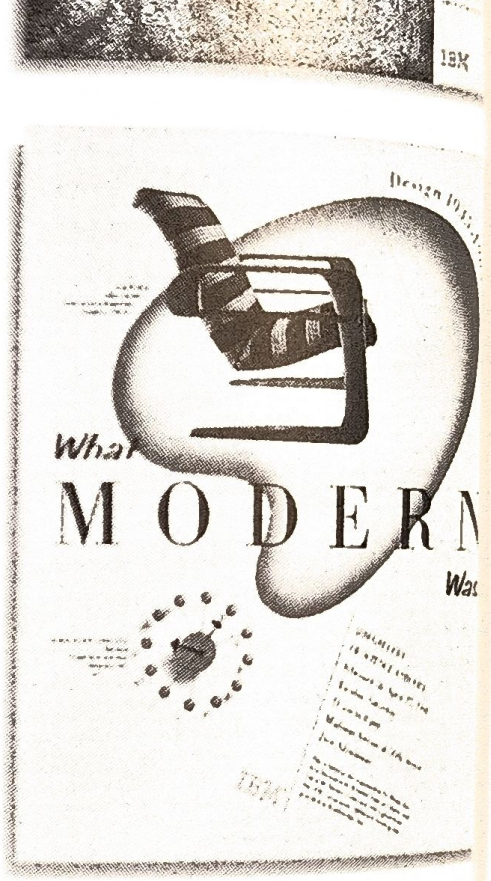

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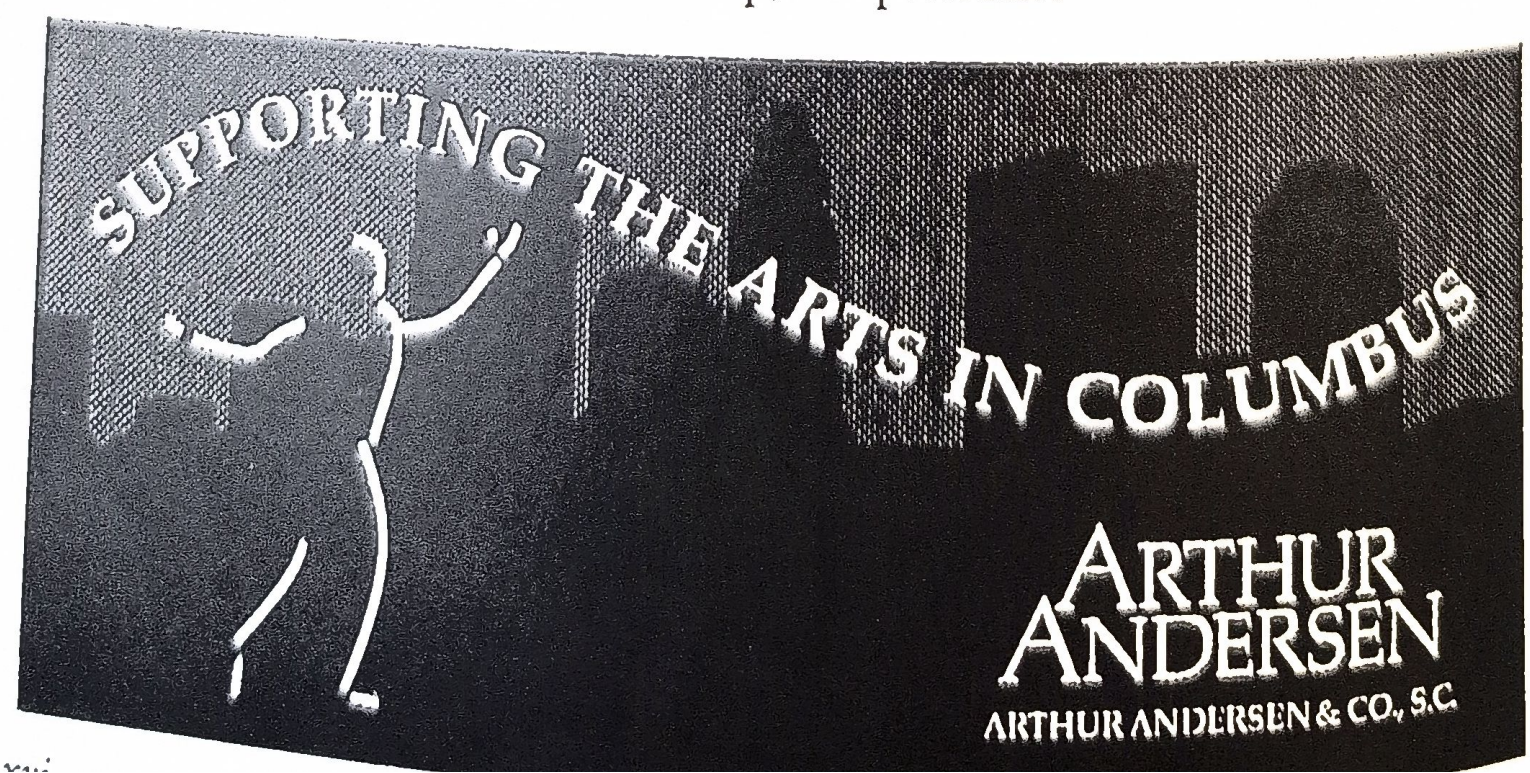

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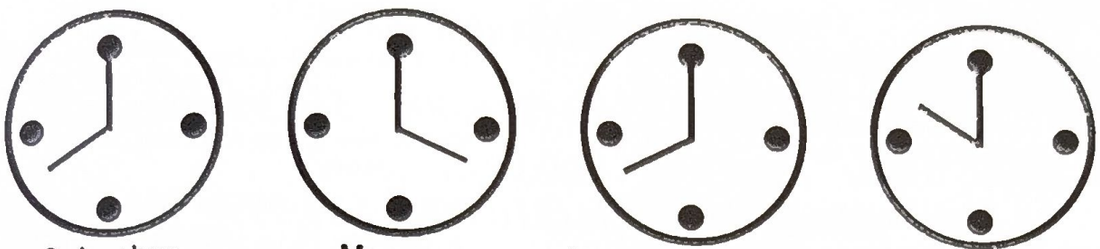

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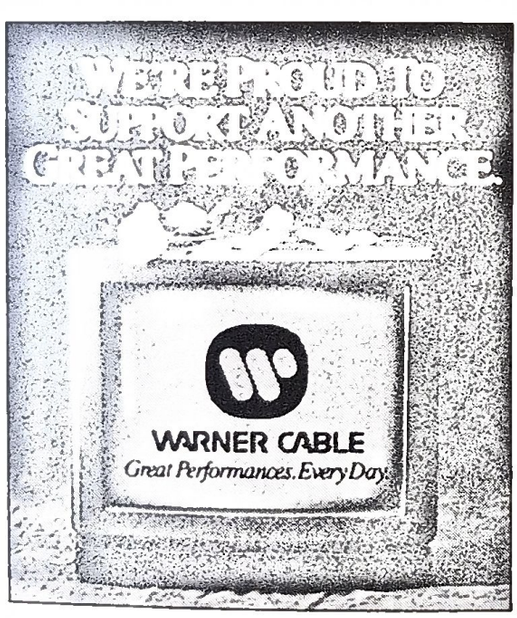

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We extend our sincere thanks to the more than 5,000 individuals, corporations, and foundations who have given under $1,500. Due to space limitations, we are unable to acknowledge those gifts here. All donors of $150 or more will be listed in selected program books throughout the 1992-93 season.

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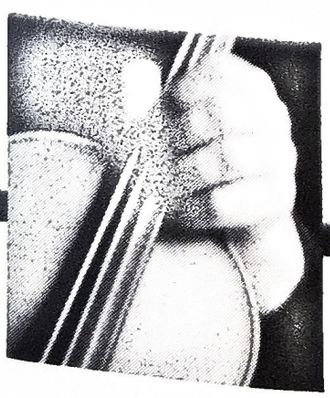

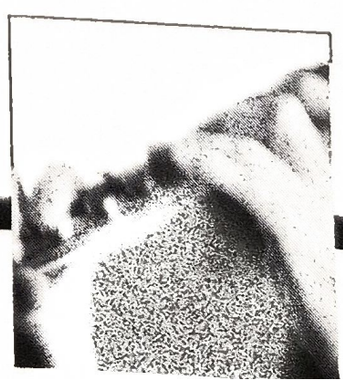

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BEETHOVEN	Overture to *Egmont*, Op. 84
LUTOSLAWSKI	Concerto for Orchestra Intrada Capriccio notturnoe Arioso Passacaglia
	intermission
ABELS	Global Warming (Columbus Symphony Orchestra premiere)
BEETHOVEN	Concerto No. 3 in C minor for Piano and Orchestra, Op. 37 Allegro con brio Largo Rondo: Allegro

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Leslie B. Dunner

Guest Conductor

Leslie B. Dunner was appointed associate conductor of the Detroit Symphony Orchestra, beginning in September, 1990. Since 1987, he served as the Orchestra's assistant conductor.

In the fall of 1989, Dr. Dunner became music director of the Dearborn Symphony Orchestra and music advisor for the Harlem Festival Orchestra. In addition, he also holds the post of principal guest conductor of the renowned Dance Theatre of Harlem in New York City. Since 1986, he has led performances by the Dance Theatre of Harlem throughout the United States, as well as on international tours to South America, England, Scotland, the Salzburg Festival and the Tivoli Festival. In 1988, he served as principal conductor of its five-week tour of the Soviet Union, and, later, as music advisor for two television production collaborations between Dance Theatre of Harlem and Danmarks Radio and Television Corporation. Dr. Dunner has also conducted the Chicago, National, San Diego, Windsor symphony orchestras, Minnesota and Louisville orchestras, Denver Chamber Ballet, Kansas City Camerata and the New York City Ballet.

Following a summer that included a return engagement with the San Diego Symphony Orchestra, Dr. Dunner's current season is highlighted by a return engagement with the New York City Ballet, debuts with the Atlanta and Indianapolis symphony orchestras, and, of special note, the conducting of the Dance Theatre of Harlem's debut tour of South Africa this past September; he also leads the company's performances at New York's Lincoln Center for the Performing Arts and Washington, DC's John F. Kennedy Center for the Performing Arts.

A semi-finalist in the Herbert von Karajan, Kirill Kondrashin and Besancon International Conducting Competitions, Leslie Dunner was the first prize winner in the first Colorado Philharmonic Orchestra National Conducting Competition in 1982. In addition, he was the first American prize winner in the prestigious Arturo Toscanini International Conducting Competition in 1986. In 1988, he was the recipient of the first Man of the Year and Spirit of Detroit awards from the Zeta Phi Beta Sorority; in 1991, he received the James Weldon Johnson Award from the NAACP; and, in 1992, he was honored with the "Distinguished Achievement Award" of the Detroit Branch of the NAACP.

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John Browning

Guest Pianist

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Mr. Browning's career was launched in the mid-1950's; in three consecutive years he won the Steinway Centennial Award, Leventritt Competition, and second prize in the Brussels Queen Elisabeth International Concours. He made his professional debut with the New York Philharmonic in 1956 and by 1960 was a familiar face on the international concert circuit.

Mr. Browning has made more than 20 European concert tours and has performed repeatedly with such orchestras as the Concertgebouw of Amsterdam, Brussels Philharmonic, Halle Orchestra, London Philharmonic, London Symphony, and Scottish Symphony. Four tours have taken him to the Soviet Union, and he has concertized in Japan, South America, and Africa. In this country Mr. Browning appears regularly with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, St. Louis Symphony, Pittsburgh Symphony, and the Los Angeles Philharmonic, to name only a few.

In 1962, Mr. Browning was soloist at the inaugural celebration at New York's Lincoln Center in the World Premiere performance of Samuel Barber's Pulitzer Prize-winning Concerto for Piano and Orchestra, which had been written especially for Browning. Since then he has performed that work over 500 times in the U.S. and Europe and recorded it with the Cleveland Orchestra, George Szell conducting. A new recording of the Barber Concerto was released in May 1991 by BMG Classics with Mr. Browning and the St. Louis Symphony, Leonard Slatkin conducting. This earned John Browning his first Grammy Award for Best Instrumental Soloist with Orchestra. The recording also received a Grammy nomination for Best Classical Album.

Mr. Browning's 1992-93 season highlights include solo performances with such orchestras as the Pittsburgh Symphony, San Francisco Symphony, St. Louis Symphony and Houston Symphony, among others. Of special note will be performances with the Chamber Music Society of Lincoln Center in New York, one of which will be broadcast on PBS's "Live from Lincoln Center."

Notes on the Program

by John Judson McGrody

Overture to *Egmont*, Op. 84
Ludwig Van Beethoven
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

Shortly after the French occupation of Vienna in 1809, Beethoven was commissioned to write incidental music for a Vienna Court Theatre production of Goethe's drama *Egmont,* the story of a 16th-century Flemish patriot martyred during his homeland's revolt against Spanish tyranny. This overture's introduction seems to warn of the great issues at stake, and the following Allegro, in traditional sonata form, contrasts a defiant first subject (Egmont) with a lyrical second (his beloved Clärchen). After the recapitulation, four quiet woodwind chords reveal Egmont's fate. The final triumphant coda is from the "symphony of victory" heard at the play's end. It follows the condemned hero's vision of the freedom his people will someday win.

Concerto for Orchestra
Witold Lutoslawski
Born January 25, 1913, Warsaw

One of the ironies of 20th-century music is that composers' styles change faster than listeners' tastes. Thus, many composers grow to resent the popularity of their early works when their later works go neglected and misunderstood. At last report, Lutoslawski, a true musical individualist, wasn't all that fond of this concerto. Yet it has become a concert favorite, much like its inspiration and major influence, Bartok's Concerto for Orchestra.

Following Soviet-inspired preferences for folk-inspired music back in 1954, Lutoslawski used Polish folk themes in this concerto, but only as raw materials woven into his own personal style. There are three movements: *Intrada, Capriccio notturno e Arioso* and *Passacaglia.*

Global Warming
Michael Abels
Program notes written by Mr. Abels

Global Warming was conceived in the particularly hot and dry summer of 1989, when many of the recent major international political realignments were just beginning. I had an opportunity to write a short orchestral work that would be used in public schools to introduce young people to 20th-century orchestral music, and had recently been writing music that incorporated instruments from non-Western traditions. Living in Los Angeles has meant that I've been able to learn about music from around the world simply by opening the window; my neighbors are immigrants from every corner of the world. I had been struck by the fact that, despite emanating from widely divergent cultures, many types of folk music have similar musical elements. The concept of "global warming" representing both the hot dry weather common to Arizona and the improving "warm" relations between cultures became a catalyst through which I could unite these varying ideas.

The opening section of the piece is a vision of the traditional idea of global warming; a vast desert, the relentless heat punctuated only by the buzzing of cicadas and a rock guitarist (represented by the concertmaster and principal cellist). This scene gives way to several episodes reminiscent of folk music of various cultures, most noticeably Irish and Middle Eastern. At the climax of the piece, a Middle Eastern melody is transformed, through gradual changes in rhythm and ornamentation, back into the Irish refrain, and too many counter melodies join in to present a cacophonous, yet harmonious, world village. This joyous moment is broken by a sudden return to the stark vision of the opening, leaving it to the individual to decide which image may more accurately reflect the future.

Piano Concerto No. 3 in C minor, Op. 37
Ludwig Van Beethoven
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

The first years of the 19th century were stormy ones for Beethoven. His hearing and health began to wither, yet his career as a composer began to bloom. He had found a generous patron prince, and commissions for new works began to pour in, "more than I can possibly fulfill," he wrote to a friend. "And people no longer come to arrange a price. I state my price, and they pay." He meant to usher in this new century with a "new way" in his

music, and even before his stormy *Moonlight* Sonata and his revolutionary *Eroica* Symphony, he broke some musical ground in his Third Piano Concerto.

Much of it dates from 1800, though he barely finished it in time for his performance on April 5, 1803, at a massive all-Beethoven concert in Vienna. This program also included the premieres of his Second Symphony and his cantata *Christ on the Mount of Olives* with his First Symphony thrown in for good measure. According to legend, his pupil Ferdinand Ries found him at five that morning sitting in bed, furiously adding missing parts to the concerto. Rehearsals began at eight and lasted all afternoon, and the concert began at 6 p.m. Ignatz Seyfried was appointed Beethoven's page turner for the concerto. "But Heaven help me," Seyfried wrote, "I saw almost nothing but empty leaves...a few hieroglyphics...He gave me a secret glance whenever he was at the end of one of the invisible pages, and my barely concealed anxiety amused him greatly." Beethoven eventually wrote down the piano part so Ries could play it the following year, though he didn't put its dazzling first movement cadenza onto paper until 1809.

This, the most outwardly serious of Beethoven's five piano concertos, is said to be inspired by Mozart's brooding C minor concerto, K. 491, especially in its stark, unharmonized introduction. But where Mozart might have quickly thrown the spotlight on the soloist, here the piano isn't heard until after 110 bars—roughly three minutes—from the orchestra. After the first movement's C minor conflict comes a lyrical, dreamlike Largo in remote E major. We are awakened by a dark, dramatic Rondo finale which eventually cheers up.

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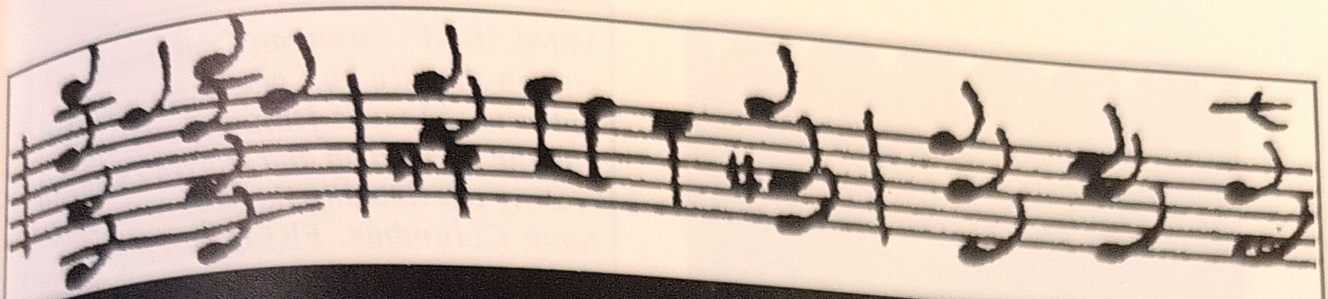

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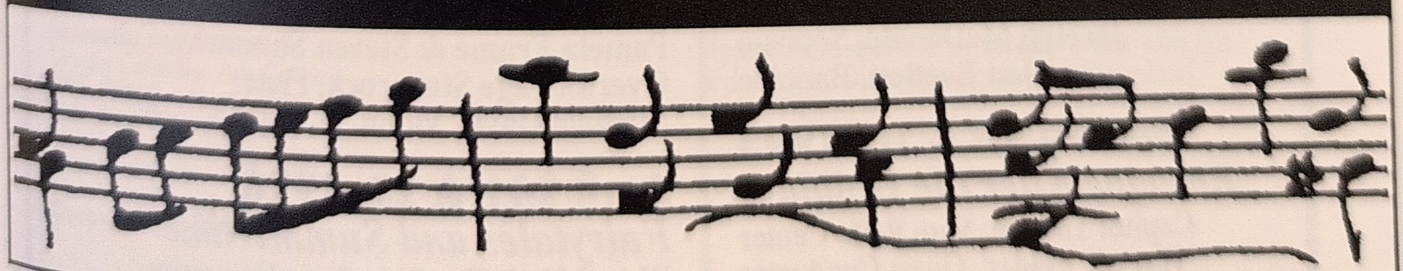

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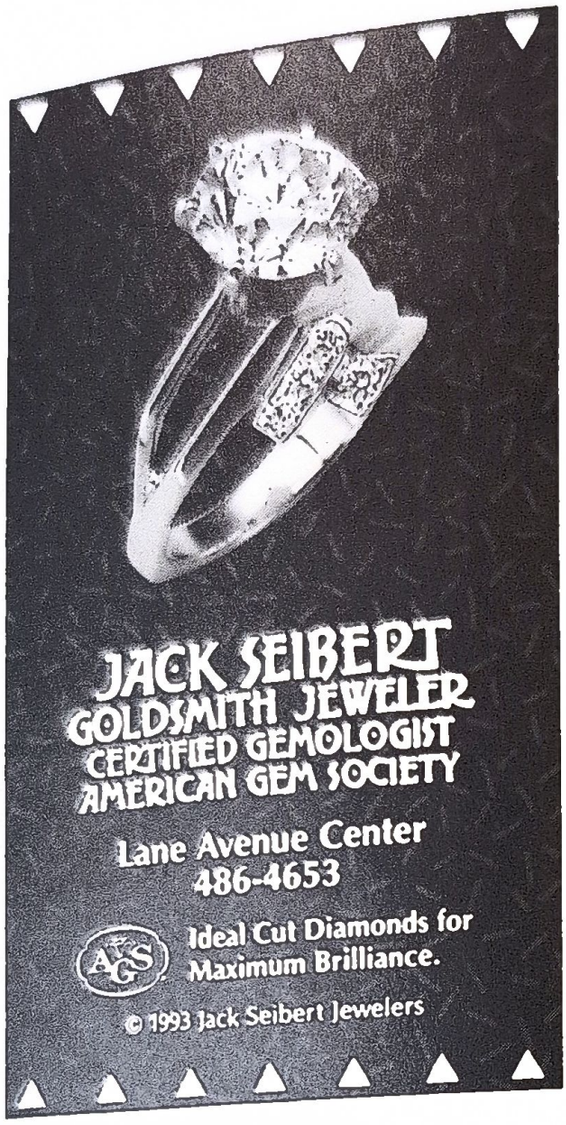

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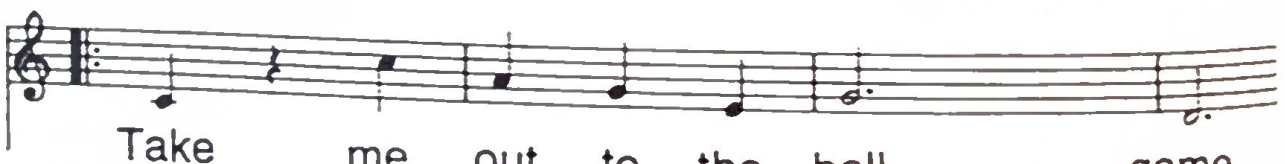

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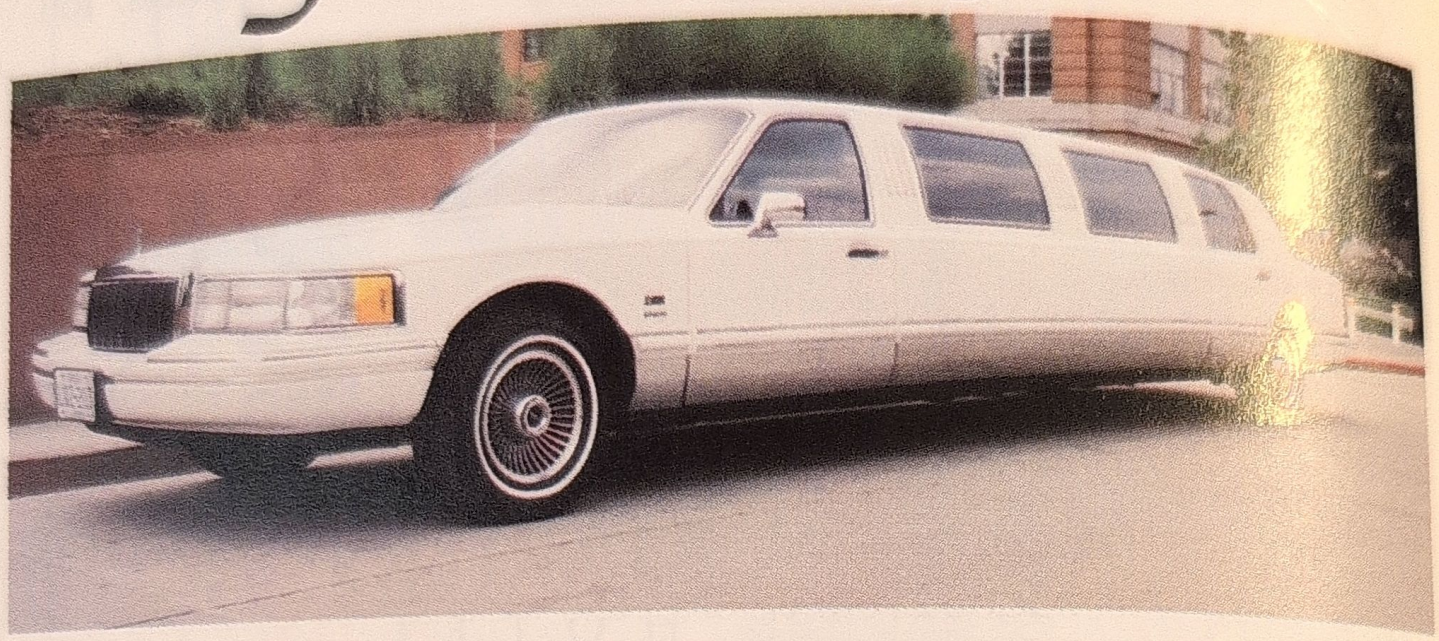

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Upcoming Events

March 12 and 13

Sixth Favorites Series
Christopher Wilkins, conductor

GRIEG	Music from *Peer Gynt*
DAVIES	An Orkney Wedding With Sunrise
SCHUMANN	Symphony No. 2

Ohio Theatre - 8 p.m.

March 26, 27 and 28

Eighth Symphonic Masterworks Series
Fifth Sunday Afternoon Series
Alessandro Siciliani, conductor
Midori, violinist

BARBER	Adagio for Strings
BRUCH	Scottish Fantasy
SCHUMANN	Symphony No. 4

Ohio Theatre - 8 p.m. Friday & Saturday;
3 p.m. on Sunday
Sponsor: Ross Laboratories
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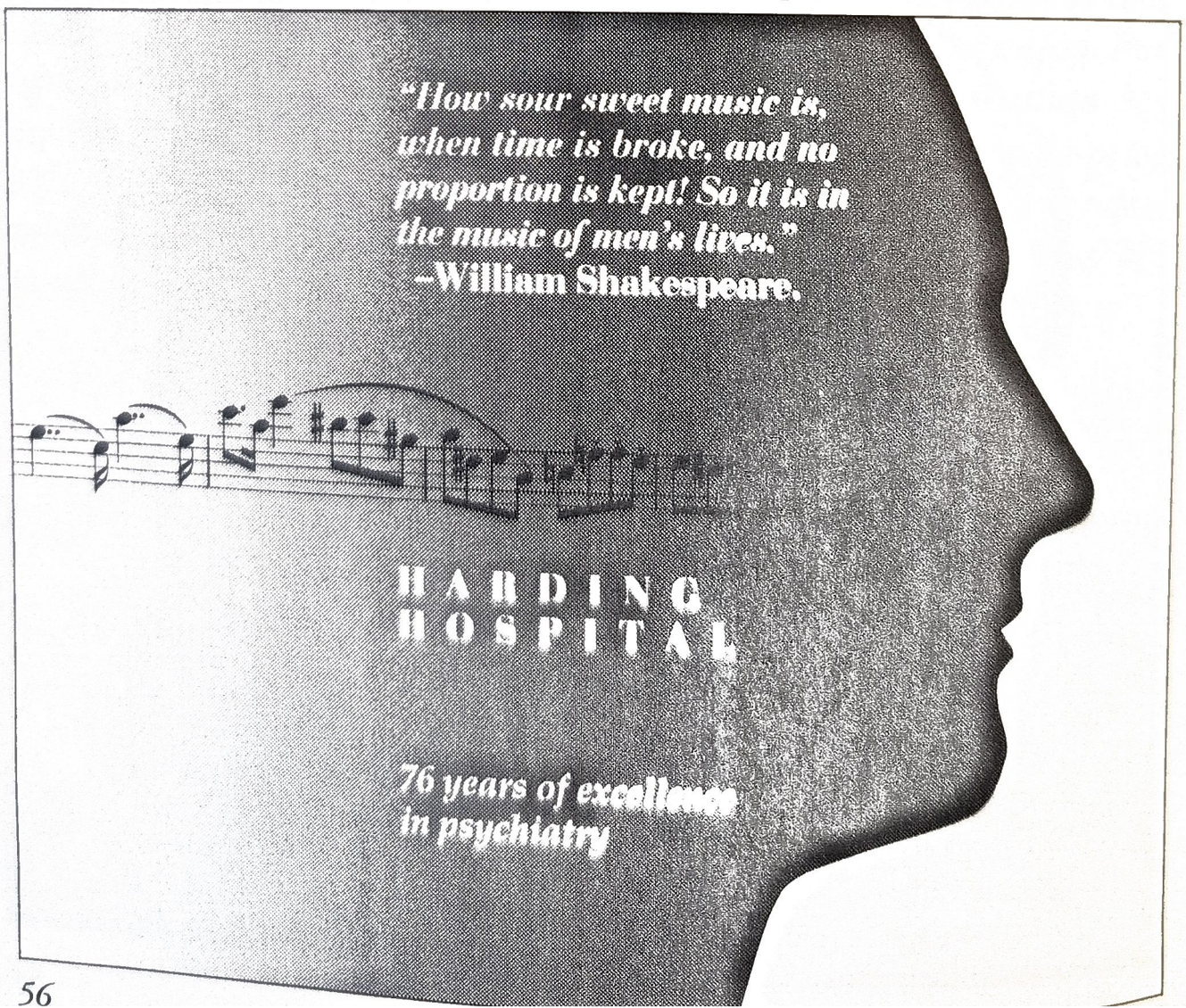
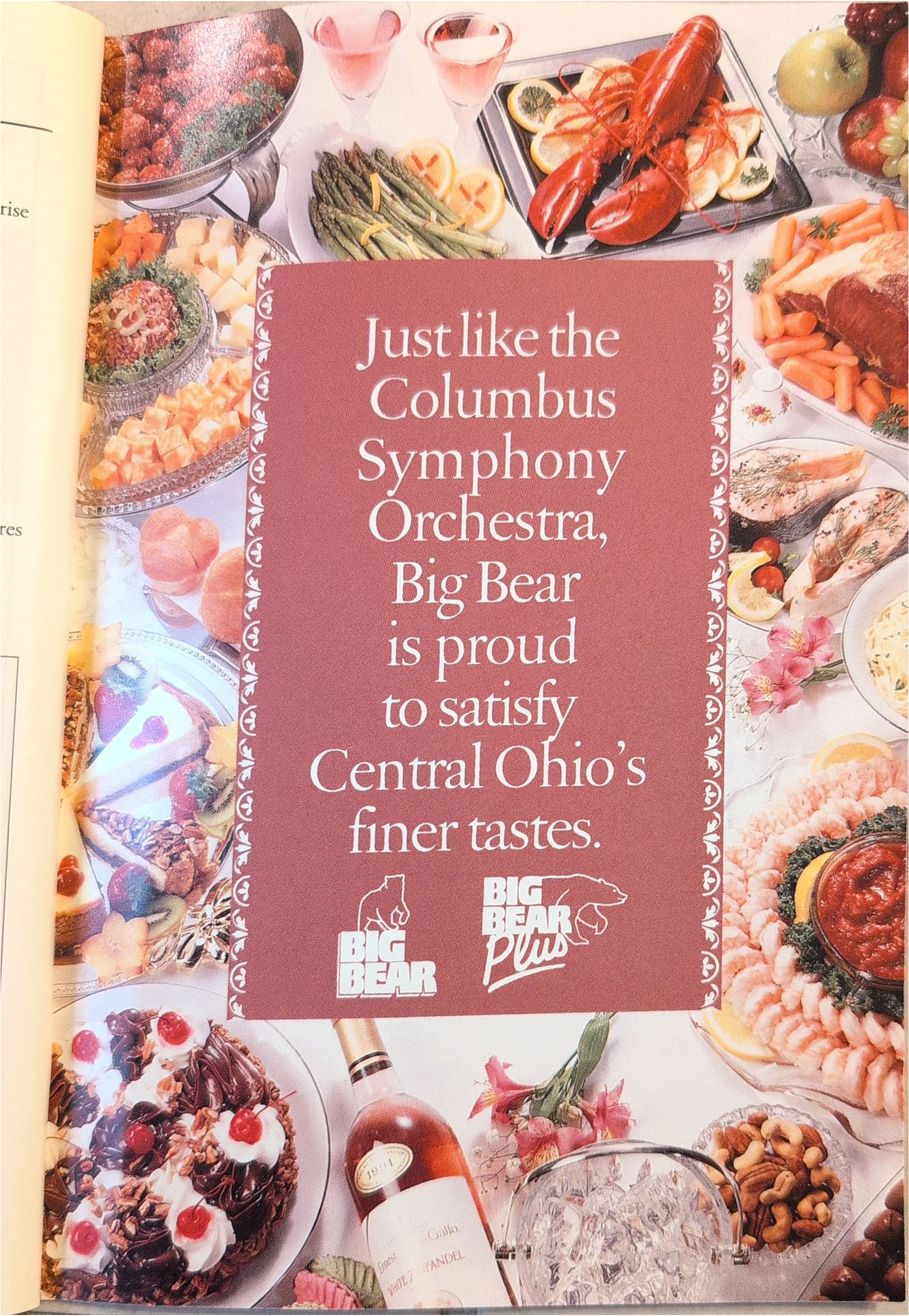
"Music Talks," pre-concert conversations free and open to concert patrons, features Music Director Alessandro Siciliani March 26 and 27 at 7:10 p.m. on the Mezzanine level of the Galbreath Pavilion.

TICKETS: 224-3291

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